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Illinois State University
College of Fine Arts
School of Music

Guest Artist Series

Recital of Contemporary Solo Music for
Clarinet – Bass Clarinet

Stephan Vermeersch, *Clarinet*

Center for the Performing Arts

March 26, 2008

Wednesday Evening

8:00 p.m.

This is the one hundred and twenty-ninth program of the 2007-2008 season.

Program

Please turn off cell phones and pagers for the duration of the concert. Thank You.

Madrigal I (1958) for clarinet solo **Henri Pousseur**
(° June 23th 1929, Malmédy, Belgium)

KadenzTanz (1986) for bass clarinet solo **Reinhard Karger**
(° May 3th 1953, Tubingen, Germany)

Labyriuthes (1997) for clarinet solo **Michel Lysight**
(° 1958, Belgium)

The only hint ... (2006) for clarinet solo **Julia Gomelskaya**
(° March 11th 1964, Saratov, Russia)

Reversing Fields (1995) for clarinet solo **Violeta Dinescu**
(° July 13th 1953, Bucharest, Romania)

V.Runchak.B_CLARI@NET (2003) for clarinet solo **Volodymyr Runchak**
(° 1960, Lutzk, Ukraine)

Reflections (Inner space Music – 1970) for clarinet solo **André Laporte**
(° July 12th 1931, Belgium)

Outvoice, Outstep and Outwalk (2004) for bass clarinet solo **Svitlana Azarova**
(° Jan 9th 1976, Izmail, Ukraine)

Raga Music (1957) for clarinet solo **John Mayer**
(° 1930, Calcutta, India)

Canzone (1989-1990) for clarinet solo **Tristan Keuris**
(° October 3th 1946 – December 15th 1996, the Netherlands)

This recital is a demonstration of the contemporary repertoire for clarinet – bass clarinet concluding nearly all extended techniques: circular breathing, multi phonics, simultaneous playing and singing, slap (pitched, unpitched and percussive), micro intervals, glissandi, slurs The main goal however is to be expressive with sound.

About the Artist

Stephan Vermeersch: clarinet/bass clarinet - saxophones – Belgium °1965



Studied clarinet, bass clarinet, chamber music and contemporary music at the Lemmeninstituut, Leuven, Belgium and the Royal Conservatory, Gent, Belgium.

As soloist he performs mainly contemporary music and was invited to perform at contemporary festivals in Belgium, the Netherlands, France, Germany, U.K, USA, Canada, Italy, Ukraine, Russia, Mongolia, Lithuania and

Japan. He works also a lot with electronics and improvisation.

He is soloist with the Rajhans Ensemble—India inspired music—with performances in India, Pakistan, USA, UK, the Netherlands, Belgium, France, Sweden, Egypte, Italy, Germany, Russia and Mongolia.

Recently he started the Duo Phoenix with soprano Françoise Vanhecke with marvelous repertoire from composers worldwide. Performances in Belgium, Ukraine, Lithuania and Italy. Concerts coming up in China, Canada, Russia and Singapore

For 14 years he was member of the Ebony-kwartet (contemporary clarinet quartet)

Stephan has built an international reputation as a dynamic, virtuoso and charismatic performer. He also teaches in Belgium and the Netherlands.

Clarinet - Bass clarinet - Saxophone

Stephan Vermeersch

Pastuurdijk 13 • 8301 Knokke-Heist • Belgium
Tel. +32 50 514169 • Mobile +32 494 254022
www.stephan-vermeersch.be
stephan@stephan-vermeersch.be

About the Composers . . .

Henri Pousseur (°June 23th 1929, Malmédy, Belgium)

Madrigal I (1958) for clarinet solo



In the late 50s and early 60s, Henri Pousseur composed three works entitled Madrigal: the first (1958) was for solo clarinet (4'); in 1961 came Madrigal II for 4 early instruments: flute, violin, viola da gamba and harpsichord (3'). Madrigal III (1962, 12') is for solo clarinet, violin, violoncello, two percussionists and piano.

Pousseur studied at the Academies of Music in Liège and in Brussels from 1947 to 1953. He was closely associated with Pierre Froidebise and André

Souris. He encountered Pierre Boulez, Karlheinz Stockhausen and Luciano Berio and thereafter devoted himself to avant-garde research.

In 1954 he married Théa Schoonbrood with whom he had four children: Isabelle (1957), Denis (1958), Marianne (1961), and Hélène (1965).

Beginning around 1960, he collaborated with Michel Butor on a number of projects, most notably the opera *Votre Faust* (1961–68).

Pousseur has taught in Cologne, Basel, and in the United States at SUNY Buffalo, as well as in his native Belgium. From 1970 until his retirement in 1988 he taught at the University and Conservatory of Liège where he also founded the Centre de recherches et de formation musicales de Wallonie.

Generally regarded as a member of the Darmstadt School in the 1950s, Pousseur's music employs serialism, mobile forms, and aleatory, often mediating between or among seemingly irreconcilable styles, such as those of Schubert and Webern (*Votre Faust*), or Pousseur's own serial style and the protest song "We shall overcome" (*Couleurs croisées*).

His electronic composition *Scambi* (Exchanges), realized at the Studio di Fonologia in Milan in 1957, is unusual in the tape-music medium because it is explicitly meant to be assembled in different ways before listening. When first created, several different versions were realized, two by Luciano Berio, one by Marc Wilkinson, and two by the composer himself (Sabbe 1977, 175, n. 86). Since 2004, the *Scambi* Project, directed by John Dack at the Lansdown Centre for Electronic Arts at Middlesex University, has focussed on this work and its multiple possibilities for realization.

In addition to his compositional and teaching activities, Pousseur has published many articles and ten books on music, amongst which are *Fragments Théorique I: sur la musique expérimentale* (Brussels: Université Libre de Bruxelles, 1970), *Schumann le Poète: 25 moments d'une lecture de Dichterliebe* (Paris: Klincksieck, 1993), and *Musiques croisées* (Paris: L'Harmattan, 1997).

Reinhard Karger (° May 3th 1953, Tübingen, Germany)

KadenzTanz (1986) for bass clarinet solo



My musical research would have achieved their goal if the products the bent listener coming out from them could entice into a state of emergency - a condition, which is equally by "accessing" and "releasing" coined/shaped: the paradoxes unit of highest watchfulness and deep dropping - the condition, which makes alone the aesthetic adventure possible...

Reinhard studied composition with Professor Erhard Karkoschka at the college of music Stuttgart. He took special training in electronic music at the "Instituut voor Sonologie" in Utrecht/Holland with Gottfried Michael King and studied theatre and music study at the "California institutes OF the the kind" in lot fishing rod it/USA (composition with Morton Subotnick, in addition Indian music, play and direction course, directing, Gamelan dance and Tai Ch'i). He attends structure study composition with Brian Ferneyhough at the college of music Freiburg/Br.

Michel Lysight (° 1958, Belgium)

Labyriuthes (1997) for clarinet solo



Michel Lysight is a Belgo-canadian composer and conductor born in 1958. He studied music at the Schaerbeek Academy and in 1981 won the Government Medal for piano.

After two years studying history of art at the "Université Libre de Bruxelles" (1976-1978), he entered the "Conservatoire Royal de Musique de Bruxelles" where he won first prizes in the history of music, methods of solfeggio, educational psychology, harmony, counterpoint, fugue and bassoon. He also holds a graduate diploma in solfeggio and chamber music. He studied conducting with René Defossez and won the first prize with distinction (1997) and the graduate diploma (2002) in the Robert

Janssens class ("Conservatoire Royal de Musique de Bruxelles").

He was awarded his first prize for composition in 1989 at the "Conservatoire Royal de Musique de Mons" in Paul-Baudouin Michel's class. In the same year the "Dexia bank" commissioned him to compose the obligatory piece for woodwinds, "Soleil bleu" for its annual competition. "Quatrain" for wind quartet won the 1990 Irène Fuérison Prize of the "Académie Royale des Beaux-Arts de Belgique". He was awarded the Silver Medal with mention of the "Académie Internationale de Lutèce" (Paris) in 1992 in its international competition for composers. The Union of Belgian Composers gave him the "Trophée Fuga 1997" for his activities in favour of the national repertoire. The discovery of such composers as Steve Reich, John Adams, Arvo Pärt or Henrik Mikolaj Gorecki, marked a turning point in his musical development and made him one of the major personalities in New Consonant Music in Belgium. In 1991 he founded the ensemble "Nouvelles Consonances", a group whose members vary, which is concerned with disseminating and recording his music.

Michel Lysight is a member of Sabam, the Union of Belgian Composers and the "Centre Belge de Documentation Musicale" (CeBeDeM). His catalogue lists about fifty works. Most have been recorded on a number of CDs, among which we should mention "Labyrinthes" (CD Cyprès 4602) and "Ritual" (Kalidisc 2006).

Michel Lysight is a professor at the Royal Brussels Conservatory. He's president of the "Kaufmann European Music Competition" jury and is regularly invited by the Bilkent University of Ankara (Turkey) for master classes.

Julia Gomelskaya (° March 11th, 1964, Saratov, Russia)

The only hint . . . (2006) for clarinet solo



Born in 1964. Graduated from *Odessa State Music Academy* (Ukraine) under prof. A. Krasotov obtaining a Diploma in Composition with distinction in 1990. She won the 1st prize in the Ukrainian National composers' competition named after Prokofiev (1993), the 3rd prize in the International Women composers' competition (Kiev, Ukraine, 1995), the 1st prize at the 2nd International Composition Contest of Comines (Belgium, 2003), the 1st prize at the 35th Concours International de Chant Choral 2006 (Florilege de Tours, France, 2006). In 1994 she continued her education at the international composers' workshop of the *Gaudeamus* foundation (Amsterdam, 1994).

In 1995 she was awarded a fellowship for the postgraduate study by the *Guildhall School of Music and Drama* (London). She has received the Master of Music Degree in Composition with distinction under prof. R. Saxton (*City University of London*). Whilst at GSMD she won all six composition prizes including Lutoslawski Prize and two of her pieces have been published by GSMD as a compulsory element of the audition process.

She has participated in many international festivals and forums in Ukraine and abroad: in Russia, Moldova, Armenia, Germany, Belgium, Great Britain, France, Romania, Lithuania, Spain, Switzerland, USA, China, Hungary, including *ISCM World Music Days* (Luxembourg, Mayfield Festival 2000 (UK)). Her music was performed at *Wigmore Hall, Purcell Room* (London, 1998, 2001, 2002), "*Gran Teatre del Liceu*" (Barcelona, 2002).

She has PhD in Music Art. Professor of composition at the Odessa State Music Academy. Author of 50 works in genres of academic music: symphonic, ballet, chamber and vocal music. Her compositions have been published by *Sordino Edizioni Musicalas* (Switzerland) and by *GSMD* and *Micropress* (UK), and produced on CDs. She has recordings on the *BBC Radio3* and on the *New European Radio*. She is a member of the Ukrainian National Composers' Union and of the Ukraine section of ISCM.

Laureate of Odessa Municipal Prize 2006.

Violeta Dinescu (° July 13th 1953 Bucharest, Romania)

Reversing Fields (1995) for clarinet solo



The composer Violet Dinescu was born in 1953 in Bucharest, Rumania. Due to a George - Enescu scholarship she can start making her career. She graduates with distinction in composition, piano and pedagogics (1972-1977) at the Ciprian Pombelescu Conservatory in Bucharest and completes her studies with a intensive year of composition study with Myriam Marbé.

Already in 1978 she has a teaching position for theory of music, piano and aesthetics at the College of Music George Enescu. She writes articles on science of music, history of music like her co-operation in the multiple volume publication of *Palestrina*. 1980 is the year when Violeta is accepted in the Romanian federation of composers. Her oeuvre is much performed at home and

abroad. In 1989 she moves to German. Until now she has received 50 international awards. She is regularly invited by universitys in the USA for masterclasses and symposiums and she is offered many teaching positions in Germany. From 1986 to 1991 she has a position at the university for church music, Heidelberg (theory, counterpoint, harmony teachings). 1989 - 1991 position at the university for music, Frankfurt (theory, counterpoint, harmony teachings). 1990 position at the academy for church music Bayreuth (theory, counterpoint, harmony teachings, piano)

Today: Position at the University of Oldenburg. Violeta Dinescu lives and operates in Oldenburg.

In chamber music Dinescu also expresses what is very near her heart: "embody live in sound". The different elements like pitch, rhythm, scale or modus and structure form a musical uniformity ... at the start of each composition she searches for a justification for the organisation of the musical material because she looks continuously for a sphere that brings together to flood of the fantasy and the rigour of shaping thoughts. For Violeta composing is a way of life.

Volodymyr Runchak (°1960 Lutzk, Ukraine)

V.Runchak.B_CLARI@NET for clarinet solo



Born in Lutzk, Ukraine in 1960. He studied at the Kiev State Conservatory (1979-1986) where he graduated as accordionist, conductor and composer. He studied also with P.H. Dietrich, K. Huber, V. Globokar, M. Kopytman, E. Denissov and G. Stabler. He is a member of the Union of Composers of Ukraine and of the International Association of composers. As composer he aims not only to balance between east and west (like his contemporaries Alexander Schetinsky and Alexander Grinberg) but also to become part of a specifically Ukrainian musical/folk culture.

Runchak's music defies two myths about contemporary music: first, that it is impossible to listen to it and second that it is impossible to have it performed. Runchak's music – although very contemporary in expression (from exotic arrangements of players, unusual combinations of instruments and strange, often comical names of compositions) – is beautiful to listen to and the average listener leaves his concert in a mood of peaceful contemplation. As for the second, while most contemporary composers dream of one or two performances of their works a year, Runchak is being performed non-stop all over the continent.

André Laporte (° July 12th 1931 , Belgium)

Reflections (Inner space Music – 1970) for clarinet solo



He was self-taught as a musician, quickly mastering the piano, clarinet and organ, while enthusiastically acquainting himself with modern music - as did his contemporary, Karel Goeyvaerts - through the radio programs of Paul Collaer, Louis De Meester, Vic Legley and David Van de Woestijne.

After completing secondary school he entered the Interdiocesan Higher Institute for Church Music (known as the Lemmens Institute) in Mechelen, where he studied under Edgard de Laet, Flor Peeters (organ) and Marinus De Jong (piano, counterpoint, fugue). Between 1953 and 1957 he was also a student at the

Catholic University of Leuven, where he studied modern philosophy and musicology. He completed his studies in musicology with a comparative study of *Ludus Tonalis* and the *Unterweisung im Tonsatz* by Paul Hindemith. In 1953 he became a teacher of musical education and aesthetics at the Secondary Normal School of the St Thomas Institute (Middelbare Normaalschool van het Sint Thomasinstituut) in Brussels. In this same period he composed his first works, folksong arrangements along the lines of Hindemith and Bartok, as well as a piano sonata and works for organ.

Laporte became acquainted with the music of Schönberg, Stravinsky and Messiaen and was from 1960 to 1964 an annual participant at the Internationale Ferienkurse in Darmstadt, as well as the Kurse für Neue Musik in Cologne in 1964 and 1965. These courses gave him the opportunity to meet leading figures in the New Music movement (including Boulez, Maderna, Berio, Ligeti, Stockhausen, Kagel and Gielen). Like so many Belgian composers, he worked at the Belgian Radio (BRT, now VRT), first as a producer, later as a program coordinator, a production leader of the BRT Philharmonic Orchestra (1989) and ultimately as director of Artistic Ensembles (1993-1996), functions in which he was surrounded by such figures as D. Van de Woestijne, V. Legley, K. Goeyvaerts, L. De Meester, B. Buckinx, W. Westerlinck and L. Brewaeys. This position also gave him the chance to broadcast programs on 'highlights of contemporary music' and 'young Belgian performers'. Together with individuals from the Institute for Psycho-Acoustic and Electronic Music (IPEM), which had recently been set up by the BRT, he founded the SPECTRA work-group, which existed from 1963 to 1967.

Laporte also won his spurs in music education. As early as 1968 he taught the 'New Techniques' course at the Royal Conservatory in Bussels; this teaching position took on more solid form with his appointment as a teacher of music analysis, theory of musical form, harmony and counterpoint-fugue. In 1988 he became a teacher of composition, a position to which was added an appointment as teacher of composition at the Queen Elisabeth Music School (Muziekkapel Koningin Elisabeth) in Waterloo. Among his students may be mentioned Luc Brewaeys, Daniel Capelletti and Peter Swinnen.

In 1972, together with Herman Sabbe, he set up a new Belgian branch of the International Society for Contemporary Music (ISCM), of which he was remained the chairperson until 2006.

André Laporte became a member of the Belgian Royal Academy for Sciences, Arts and Fine Art (1991), a member of the Flemish Music Board (Muziekkraad voor Vlaanderen) and assistant chairperson of the Association of Belgian Composers (Unie van Belgische Componisten). He has won numerous prizes. Besides the Lemmens-Tinel prize, he won the Prix Italia in 1976 for his oratorio, *La vita non è sogno*. The premiere of this work at the Flanders Festival in 1972 in Ghent attracted the attention of festival assistant Gerard Mortier, who as intendant at La Monnaie in Brussels would subsequently invite him to write an opera. His work has been performed both in Belgium and abroad; in particular, his Kafka opera, *Das Schloss*, was premiered at La Monnaie in 1986 and received its German premiere in the Saarländisches Staatstheater in Saarbrücken in 1991.

Starting from the beginning of the 1960s, Laporte fell under the influence of the New Music, as an evolution took place in his works, noticeable from *Sequenza I* to the multi-layered *La vita non è sogno*. In terms of style, he originally sought a balance between intellectual and technical knowledge and intuition. As a result, he gradually achieved an identifiable expressive-narrative music style, by means of which he was able to express in musical symbolism the universal aspects of human existence (such as growth, mystery, climax, catharsis, ecstasy and catastrophe). His music thus always involves a story of human events, often with tragic proportions. The first steps in this direction can be seen in early works such as *Jubilus*, *Ascension*, *De Profundis* and *Icarus' Flight* and carries on into *Das Schloss*. In each case the story line grows slowly to a (brief) climax, at which point the whole is dismantled and followed by a

short, subsiding - even disintegrating - conclusion. In Icarus' Flight, the piano takes the initiative, supported by twelve instruments. The piano part gradually frees itself from the others, leading to a hectic climax, after which it comes crashing down in a way reminiscent of Wozzeck's "Wir arme Leut".

For his sonorous resources Laporte falls back on the traditional instrumentation, while at the same time making use of contemporary playing techniques and effects (for example, double tones for the wind instruments or percussive effects for the strings). Now and then he complements this with electro-acoustic sources (as in, for example, Harry's Wonderland for bass clarinet and two tapes, or the realistic war scenes from *La vita non è sogno*). His use of the human voice is also highly varied (ranging from lyrical singing to metrical speaking, shouting, glissandi, spoken chorus, Sprechgesang and Sprechstimme); this variation is always applied in the service of the (explicit or implicit) programme.

A clear evolution is also noticeable in the manner in which Laporte organises the texture of the voices. As time went on, he focused less and less on individual harmonies as his interest shifted to the general timbre and the expressive quality of successive sound fields (e.g., *Transit* and *Icarus' Flight*). In order to give shape to such a sound field, he makes choices from a broad spectrum of possibilities, from classical major triads to series of clusters.

He achieves expression in his work partly through the intense relation of text and music. It should immediately be added that the text is not always literally present in his works. Laporte draws on a considerable personal arsenal of tone symbolism, text expression, tonal painting and stylistic diversity. This is clear from such elements as the markings (*largo misterioso*, *adagio* like a lullaby, *espressivo*...), the use of leitmotifs, the application of different composition techniques (including counterpoint, classicism, dodecaphony, serialism, punctual music, static music and *bruitisme*), all of which is always put at the service of the psychological deepening of the story. It is even possible to speak of a *stile affettuoso*. Sabbe called him a 'mimeticus' (because of the convergence of physical and psychic realities).

Laporte is equally an 'eclectics', partly through the application and development of many quotations, often from Berg and Wagner (*Das Schloss*), as well as Mozart (*Nachtmusik*) and many others. For Laporte himself, composing is nothing more than expressing the modern *Zeitgeist* with modern means of musical technique; or again, the art of *bene modulandi*, the careful ordering and working out of sound. Because of his aesthetic concerns, far-reaching avant-garde experiments are of little interest to him, and he has given a wide berth to total serialism ("technical academism for insiders").

Svitlana Azarova (° Jan 9th, 1976 Izmail, Ukraine)
Outvoice, Outstep and Outwalk for bass clarinet solo



Svitlana studied at the Izmail Pedagogic Institute, where she graduated in 1996, and with Karmella Tsepkenenko at the Odessa State A.V. Nezhdanova Music Academy from 1996-2000. In addition, she attended masterclasses by Jean-Yves Bosseur, Marek Kopelent, Zygmunt Krauze, and Paul Méfano in 1996-97. Graduated Master in Music in Composition under Theo Loevendie (Amsterdam conservatoire, The Netherlands). She is a composer of mainly new chamber music.

Her music has been performed at numerous festivals in Ukraine, Azerbaijan, Italy, Lithuania, Poland, Russia, Belgium, the Netherlands, Sweden and Austria.

John Mayer (°1930 Calcutta, India)

Raga Music (1957) for clarinet solo

1. Vilasakhani
2. Megha (Rainy Season)
3. Vibhasa (Sunrise)
4. Gunakali (Morning)
5. Shri (Afternoon)
6. Pilu (Evening)
7. Puravi (End of Day)
8. Kanada (In the deep of the Night)
9. Vasanta (Spring Raga)



Indian Carnatic music uses ragas to determine pitch. The word "raga" means "coloring, dyeing, tinging," and ancient texts defined it as "that which colors the mind." A raga is similar to the Western scale, but more intricate: a collection of pitches, ornaments, and melodies that are used as the basis for improvisation, each raga has its own "musical personality."

In a way this piece is similar to serial music; each movement is based on the raga stated in the first movement. It is manipulated by ornamentation and adding and deleting pitches.

Besides the rhythm the most difficult aspect of this piece is its totally foreign structure; once the played becomes familiar with this, it should be much easier

Very difficult rhythmically, some glissandi, unusual and changing meters, some rhythms left up to the performer

John Mayer born 1930 in Calcutta, was attracted to music at an early age. At seven he was able to study violin with Philippe Sandre at the Calcutta School of Music, who agreed to teach him in his free time as Mayer's parents an Anglo-Indian father and Indian mother, did not have the wherewithal to send him there as a fee paying pupil. Later he studied with Melhi Metha who encouraged him to compete for a scholarship to the Royal Academy in London. Mayer was determined to be a composer who would be taken seriously both in his own country and abroad.

Realising that the best way to make an impact be by utilising both European and Indian techniques he started studying with Sanathan Mukherjee who the theoretical aspects of Indian classical music. At the time his contacts and interest in jazz were slight. There were no top flight musicians around and although he sat in as a drummer with jazz bands he was really only providing the basic beat.

Mayer won the scholarship, and arrived in London in 1950. Although he had won through this through his violin playing he settled down to study composition at the academy, and with Matyas Sether, who encouraged him to use the techniques of Indian and western music in serial composition. After about a year his funds ran out. He was able to get a post as a violinist with the London Philharmonic Orchestra but in his words "once you jump on a tiger's back, it's very hard to jump off". Despite having some of his works played (and conducted by Sir Adrian Boult for example), he was still known as a violinist first and a composer second. Finally Sir Charles Groves gave him a break he needed, by commissioning him to write 'Dance Suite' for sitar, flute, tabla, tambura and symphony orchestra. This was premiered by the Royal Liverpool Philharmonic Orchestra in 1958. But the LPO didn't really like having a composer in their midst and Mayer was asked to leave. The Royal Philharmonic asked him to join and Mayer stayed with them until 1965. This seemed to have been a happier time, and Mayer was able to learn much about orchestration from some of the finest players in Britain. He was thankful though to be able to finally earn his living from his compositions and to quit full time orchestral playing.

In 1964 the EMI producer Dennis Preston asked Mayer if he had a short piece in a jazz idiom to complete an album Preston was working on. Although Mayer hadn't, he assured him he had. Preston said "good", because they'd like to record it the next day. Mayer stayed up all night writing the piece, attended the recording, and thought no more about it. Six months later Preston told him he'd played the piece to Atlantic Record's Ahmet Ertegun, in New York, who'd really liked it and suggested that Mayer write

music for an album which would blend Indian music and jazz. At the time Mayer used to try out ideas on a quintet of sitar, tabla, tambura, flute, with himself on violin and harpsichord. Ertegun's idea was to put this alongside a jazz quintet featuring the alto-sax of Joe Harriott. Mayer had about a month to write the music; the first LP was recorded in two days at Lansdowns studios and released in the USA and UK in 1966. It was an immediate success and from then until Joe Harriott's death the band was gigging all over Europe. After a few false starts the band was reformed in 1995. John was also currently Composer-in-Residence and Professor of Composition at the Birmingham Conservatoire.

Tristan Keuris (° October 3th 1946 – December 15th 1996, the Netherlands)

Canzone (1989-1990) for clarinet solo



Tristan Keuris was one of the leading Dutch composers of his generation. He studied at the Utrecht Conservatory with Ton de Leeuw (1962-69), and taught musical theory and composition in Groningen (1974-77), Hilversum (1977-1984), Utrecht (1984-1996) and Amsterdam (1989-96). He also gave master classes in Christiansand (1984), Houston (1987) and Manchester (1988).

In 1976 Keuris gained wide public acclaim when he won the prestigious Matthijs Vermeulen Prize for his *Sinfonia for Orchestra* (1974). Even in this early work were traces of the hedonistic and Dionysian qualities that Keuris permits himself in his music from time to time – qualities which were to appear later in the breathtaking virtuosity and brilliant orchestration of the *Concerto for Saxophone Quartet and Orchestra* (1986).

In 1982, Keuris received the Cultural Award of Hilversum for his *Piano Concerto* (1980) and the *Movements for Orchestra* (1981), which were performed by Bernard Haitink and the Royal Concertgebouw Orchestra on their 1982 US tour. Keuris composed the expressive *Clarinet Quintet* for the centenary of the Amsterdam Concertgebouw in 1988 and, for the centenary of the Royal Concertgebouw Orchestra in the same year, was commissioned to write *Catena* for Wind Orchestra and Percussion. Other major commissions include *Symphonic Transformations* (1987) for the Houston Symphony Orchestra, *Three Michelangelo Songs* (1990) for Jard van Nes, the *Concerto for Two Cellos* (1992), the song-cycle *Laudi* (1993) for Netherlands Radio, the orchestral *Three Preludes* (1994) for the Kondrashin Competition, and *Arcade* for Orchestra (1995) for the opening of the new studio of the Radio Philharmonic Orchestra in Hilversum, The Netherlands.

Most of Keuris' works are influenced by a mixture of expansive Romantic gestures and Stravinskian aloofness, combined with a musical language consisting of exploded fragmented melodies, dramatic harmonic shifts and tightly-knit chords, all dramatically juxtaposed with moments of stillness or harmonic inertia. Keuris' many orchestral scores reveal him to be a brilliant orchestrator, who enjoyed exploring every imaginable combination of sounds and colours, without indulging in technical superficialities.

From the late 1980s, Keuris' vocal scores such as *To Brooklyn Bridge* (1988), *Three Michelangelo Songs* (1990), *L'Infinito* (1990) and *Laudi* (1993) proved influential in the development of a richer harmonic language with broader melodic lines. In the 1990s his style evolved to a more overtly romantic expressiveness, albeit still embedded in masterly and brilliant orchestrations, as in *Three Preludes* for orchestra (1994), *Symphony in D* (1995), *Violin Concerto no.2* (1995) and *Arcade* for orchestra (1995).